The Fine Arts

1. Architecture

341 346 The first influences of art began to make themselves felt in the ancient Ukrainian territory in the 10th century when the Christian faith was introduced from Byzantium. Thus the famous cathedral of St. Sophia, a monumental building, was erected at Kyiv in the years 1017—1035 in the reign of Grand Prince Yaroslav the Wise. Formerly the "Hagia Sophia" in Constantinople was thought to be the model for it but probably it was copied from the so-called New-Church (Nea), built by Basil I in the 9th century in the Greek capital. All buildings belonging to the earliest period in Ukrainian history have since then been so often destroyed, transformed, supplemented and changed that we are obliged to fall back on suppositions. The church of the Kyiv Cave Monastery was different from the cathedral of St. Sophia. It was founded in 1075 by Grand Prince Svyatoslav II and served as a model for a whole series of Kyiv monasteries. The church of the Cyrill monastery at Kyiv, dating from 1140, was similar in style as were also the church of the Vydubytskyj monastery (1108), the Trinity Church built over the portal of the Cave monastery (1106), the Cathedral of the Redeemer in Chernyhiv with its well preserved construction, and many more.

The best creation of the Galician school of architecture is the relatively well-preserved Panteleymon Church in Halych, built about 1209 and later transformed into a Franciscan convent.

341 The 14th, 15th and 16th centuries are a transitional period in the history of Ukrainian architecture, when gothic and renaissance influence did probably penetrate into Ukraine, though they were not sufficiently widely spread nor uniform enough to pro-

3: Mirchuk S-4 (no date) 1949 RD1 Ukraine RD1

duce any acknowledged style there. It cannot, however, be denied that in Eastern Ukraine several gothic monuments of repute have been preserved, e. g. in Kyiv (Church of Peter and Paul), in Lubni, and in Sutkivtsi in Podolia, while traces of gothic even in remote parts of Ukrainian national territory were to be found down to the middle of the 17th century. Gothic style came mainly from Silesia, via Cracow, and by way of western Carpatho-Ukraine and Transylvania and it were German masters who spread it in Ukraine. In the time of the renaissance we find many Italians from Lombardy and Switzerland working in Ukraine. Neither style played such an important part in the architecture of churches as in secular buildings, in town-halls, for instance, or patricians' houses, and fortifications erected in the towns of Western Ukraine such as Lviv, Yaroslav, Zamosts, Peremyshl and Lutsk. 341

Baroque style, like renaissance architecture, also came from Italy, and that by two channels: from Rome and from the old Genoese colonies in the Crimea, who, although they had been conquered by Tatars, absorbed their conquerors in time and made them Italian. Thus baroque in Ukraine assumed two forms — Jesuit baroque in Western Ukraine and Cossack baroque in Central Ukraine, a most original form of expression with many national features. Church dignitaries and the higher Cossack leaders were the patrons of this flourishing Ukrainian architecture; Mazeppa alone had five large churches built or restored in Kyiv. The following are the most important examples of this architectural style: The St. Nicholas Military Cathedral, 1690—1694, built by Hetman Mazeppa; the Church of the Assumption of Christ of the Kyiv brotherhood, built in 1695 by the same patron; the Church of the Trinity in Chernyhiv (1679); and the church of the Mharskyj monastery (1682—1694) which owes its foundation to Hetman Samoylovych.

Both of these variants, the Jesuit baroque in Western Ukraine and the Cossack baroque in the central area were, as in the rest of Europe in the 18th century, gradually transformed into rococo which style in Ukraine preserved the national features of its predecessors. The Cathedral of St. George in Lviv is undoubtedly the finest and most impressive example of this

341 style. Classicism, which first appeared at the beginning of the 18th century, finds its most complete expression in the magnificent palaces in Baturyn built for the last Ukrainian Hetman Rozumovskyj (Cyrill, 1728—1803) by Charles Cameron, an Englishman, in 1800 in Potshep, from plans by Vallen de la Motte, and in other mansions of Ukrainian magnates. In Ukraine, the classical style underwent three phases of development, corresponding to what Western Europeans know as Louis XIV, Empire and Biedermeier and marks the end of the efforts to achieve an independent architecture in Ukraine. In 1801, at the same time as selfgovernment was abolished for Ukraine, a law was passed, forbidding the erection of churches in Ukrainian style; finished plans were provided from St. Petersburg from which buildings had to be erected in the time to come.

In the second half of the 19th century, architecture in Ukraine was subjected to historical influences deriving from the romantic movement in Western Europe which resulted in a pseudo-Byzantine style. This was introduced into Ukraine by force and did not succeed in reviving architectural impulses there. Before the war, attempts were made to recussitate the baroque style with its national features in connection with the revival of national architecture in wood which was reconstructed by ethnographical experts and propagated mainly by the architects Vasyl Krychevskyj (1872), Serhij Tymoshenko (1881), and others. In the Ukraine of recent times the functional architecture of the west has gained the upper hand, its main monuments being the building of the State Trust at Kharkiv, the electricity works in Kyiv, the cloth factory in Kreminchuk and the buildings of the Dniprelstan.

2. Sculpture

532 The first traces of sculpture in Ukraine date back to Greek times, but not earlier than the fourth century before Christ. Under the Grand Princes sculpture naturally flourished in connection with the lively building activity of that time; but relatively few monuments have survived and these are not of any particular value. In the 14th and 15th centuries western influences make themselves felt in this province and appear in reliefs as a palimpsest on old Byzantine motives from icono-

7:Bregy & Obolensky H-4, 5 (no date) 1940 RD1 Ukraine RD1

first Russian revolution, that of 1905, one realized at St. Petersburg and began to understand that this movement was not in itself a danger to the unity of the empire. The Governor-General of Kiev, Kleigels, in a good position to judge it, explained it in precisely this sense in his reports to the Imperial Government. But at the same time the Tsarist police, generally very well informed of everything which concerned it, was convinced that the Ukrainian *separatism* was but a weapon of the Austrians; it considered, moreover, that its success in Russia was almost insignificant.

Among the other expressions of the cultural life of the Ukraine, western influences have been particularly strong in the artistic domain and especially in architecture and in decorative art.

The architecture of Kiev, at the period when it flourished most, had above all been a simple branch of byzantine art, transplanted without any modification to Russia. In the north, however, architectural art, although of byzantine inspiration, soon developed original forms of a purely national character.

Kiev, close to Byzantium, was too profoundly impressed by the splendours of Constantinople to be quite independent of them. The celebrated historian of Russian art, Grabar, notes that at the end of the twelfth century architects from Novgorod were invited to Kiev in order to replace the Greek masters by native Russians and to build churches and palaces in the national style. The people of Kiev were amazed by it.

Besides the more important assimilation in the north, the style of religious architecture (the only which was of importance in the old Russia) was quite similar throughout the whole extent of the old Slav-Norse State.

Later, when the centre of gravity of Southern Russia was moved towards the west to the lands of Galicia and

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Volynia, Western influences became more pronounced. Even at Kiev we find churches in the gothic style, modified, however, by national and above all by byzantine traditions. A salient feature of byzantine art especially survives. These are the magnificent frescoes, in which this art excels as does, too, the art of the old Russia of Kiev.

During the sixteenth century the influences of the Renaissance were already felt in Galicia, which was still at this epoch the principal centre of Southern Russia. But they were soon supplanted by those of the baroque, which, from the beginning of the seventeenth century, leaves its mark on the whole Ukrainian architecture. It forced the traditional forms of Russian architecture of the byzantine type to recede more and more, to a point at which Grabar asks himself if the Ukrainian art had not undergone a complete denationalization.

Nevertheless a peculiarity belonging to the whole of Russia was responsible for a revival of the national style: the old Russia, a land of forests, overlooked any other constructional material but wood. That which is built of stone obviously cannot be built in the same way as wood. Thus there developed in the Ukraine the special baroque style of the wooden churches, just as the original 'gothic' style in wood had appeared in the north. This exquisite style was most probably created without any Western influences.

The wooden churches not only protected the Ukrainian art from complete denationalization, but their original and national style began to fuse little by little even into the baroque architecture in stone. At the end of the seventeenth century, and in the first years of the eighteenth, this baroque, called 'Cossack,' was almost exclusive to the Ukraine.

In the eighteenth century the 'Cossack baroque' loses itself in the magnificent bloom of the Imperial

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Russian baroque. At the end of the century it is replaced by an equally imperial rococo. The churches built in Kiev by Rastrelli clearly cannot be considered monuments of Ukrainian art. The empire style, originally transformed in Russia into the so-called 'Alexander' style, afterwards dominates in Kiev as in St. Petersburg.

As much as the old Ukrainian architecture has certainly contributed to the later development of the imperial baroque, Ukrainian painting, open to all the Western influences from the seventeenth century onwards, has played a very important part in the development of modern Russian painting. Here the Western influences were often transmitted through the Ukraine and were assimilated there before dissolving in the civilization of the empire. The Ukrainian portraitists Levitsky, Borovsky, and Venetzianov, working at St. Petersburg, had a strong influence on Russian portraitism.

It was also the painter Lossenko and the sculptors Kozlovski and Martos, equally Ukrainians, taught by the Academy of Arts of St. Petersburg, who illustrated the century of Catherine II with their works.

The national originality was also maintained in the popular art, especially in iconography, thanks to the deep traditionalism of the Russian Orthodox Church. Nevertheless Ukrainian iconography had lost much of its austerity in comparison with that of Northern Russia, under the influence of that levelling which came from Poland.

Eastern influences still make themselves felt in the popular art, in the taste for richness of ornamentation, and in the magnificence of colours. Embroideries, tapestries, jewellery, glassware, crockery, and sculptures in wood witness the rich artistic aptitudes of the Ukrainian people and have the just reputation of their value both in Russia and in the whole of Central Europe.

CZECHOSLOVAKIA

Mountainous Ruthenia is a country of tradional costumes. The beautiful embroideries which decorate them and their colour-effects testify to the innate artistic sense of the people. Their patterns and hues vary not only from tribe to tribe but also from village to village. Blue, brown and red are their favourite colours, but one may say that practically all the colours are represented. On weekdays their attire is rather simple. But on Sundays and festivals the space in front of the wooden church is a veritable kaleidoscope of well-blended hues. Particularly striking is the garb of the Huculs whose artistic talent also shows in their elaborate wood-carvings and in their love of music.

Life is hard in the mountains and forests of Carpathian Ruthenia. Yet the small farmers, wood-cutters, labourers and shepherds who live there are a friendly and hospitable race. The traditional rule that a stranger who comes into a Ruthenian cottage is to be hospitably received has found a remarkable illustration in recent times. The inhabitants of one village in the South have decided that the passengers on the bus which passes through the village once a day have to be treated as guests. And so whenever the bus arrives a peasant woman with a basket full of fruit or cheese or buns is waiting at the stop to share out her eatables among the travellers.

In the southern part of the country life and people are different. Here one comes across fields of maize, wheat and tobacco, while on the sunny hills bordering on the fertile plain further south there are rich vineyards. But most of this good soil is not the property of the Ruthenians; they have been pushed into the mountains by the Hungarians who owe much of the land and employ the native Ruthenians as seasonal labourers. In this part of the country the population is mixed, and the Ruthenians who live here have surrendered much of their racial individuality as well as the traditional costumes. No wonder that those uplanders who moved south for economic reasons long to return to their poor but proud mountains.

Carpathian Ruthenia is a rural country. Even its largest towns, such as Mukačevo with a State tobacco factory and other works, Berehovo, the centre of the Ruthenian wine trade, Sevljuš with excellent vineyards, are essentially provincial in character.

The largest town, Užhorod, has assumed the character of a modern city since it became the capital of Carpathian Ruthenia during the twenty years of the Czechoslovak Republic. The government built here imposing public buildings as well as large blocks of up-to-date residential flats for its civil servants. Prominent among these representative buildings is Zemský Úrad housing the headquarters of the administration of Carpathian Ruthenia; its façade is strictly modern and its interior, particularly the Parliament Chamber and the large Reception Hall, is beautifully equipped.

This part of Užhorod is well laid out; right along the river bank

361 is a wide boulevard bordered with beautiful flowers. Across the river,
341 to the left from a bridge, is a colourful little church in Russian style—a miniature replica of a Moscow *cerkev*—a piece of the Orient in a western setting. It is a delightful building coloured in dull red and white, and has a burnished cupola at the top which reflects the sun in a dazzling blaze. The interesting ikons in the interior match the fairy-tale beauty of its exterior. What a lively contrast to the dignified, twin-spired Greek Catholic cathedral and the surrounding ecclesiastical buildings on the opposite side of the river.

162 There are at least four religions in Užhorod, as well as in other
563 Ruthenian towns, and five languages are spoken there—Ruthenian, Czech, Slovak, Hungarian and Yiddish.

While Ruthenia has no mineral wealth comparable to that of
135 Slovakia, it supplies the entire Republic with salt. In the eastern tip
317 of the country, right on the Rumanian frontier, there are huge deposits of mineral salt in the neighbourhood of Slatinské Doly. Although only two mines are now being worked, the annual output amounts to about 120,000 tons of salt. The huge vaulted caves of these mines afford an imposing view from a gallery which rises at a considerable height above the bottom where the miners quarry large blocks of rock-salt, cut them into small blocks, and have them hoisted through the shaft to the surface. The mineral salt which is crushed in a salt-mill is only slightly impure and requires little cleaning.

317 Salt represents the mineral wealth of Carpathian Ruthenia. But it
263 is a commodity which the poor Ruthenian peasants and wood-cutters cannot afford. In order to spice their simple and meagre food the countryfolk journey a day or two to a pool of salt-water to fill a barrel with the liquid salt.

178 To appreciate the degree of progress Carpathian Ruthenia made
511 during the twenty years of its association with Czechoslovakia, one has
185 to bear in mind the condition of this forgotten country when it first appeared on the map as a political unit. The dire poverty, the low standard of education among the majority of the population, lack of cultural amenities, infectious diseases due to abominable sanitary conditions, inadequate communications, economic and political exploitation — all these factors made the life of the Ruthenians under the Carpathian mountains rather desolate.

President Masaryk once said that thirty years of peaceful, reasonable and energetic development would be needed to make the Czechoslovak State secure and happy. Carpathian Ruthenia certainly needed thirty, if not more, years of peaceful, reasonable and energetic development to emerge from her condition of poverty and primitiveness.

744 One of the worst evils was the appalling sanitary conditions in
164 Ruthenia. The rate of infant mortality was among the highest in